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# Composition II

Robert Gawedzinski  
*Collin College*

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**COLLIN COLLEGE**

**COURSE SYLLABUS**

<b>Course Information</b>
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**Course Number:** ENGL 1302

**Course Title:** Composition II

**Course Description:** Intensive study of and practice in the strategies and techniques for developing research-based expository and persuasive texts. Emphasis on effective and ethical rhetorical inquiry, including primary and secondary research methods; critical reading of verbal, visual, and multimedia texts; systematic evaluation, synthesis, and documentation of information sources; and critical thinking about evidence and conclusions. Lab required.

<b>Course Credit Hours:</b>	3
Lecture Hours:	3
Lab Hour:	1

**Prerequisite:** ENGL 1301

**Student Learning Outcomes:**

- **State Mandated Outcomes:** Upon successful completion of this course, students will:
  1. Demonstrate knowledge of individual and collaborative research processes. (Teamwork)
  2. Develop ideas and synthesize primary and secondary sources within focused academic arguments, including one or more research-based essays. (Communication Skills)
  3. Analyze, interpret, and evaluate a variety of texts for the ethical and logical uses of evidence. (Critical Thinking)
  4. Write in a style that clearly communicates meaning, builds credibility, and inspires belief or action. (Communication Skills)
  5. Apply the conventions of style manuals for specific academic disciplines (e.g., APA, CMS, MLA, etc.).
- **Additional Collin Outcome:** Upon successful completion of this course, students should be able to do the following:
  1. Demonstrate personal responsibility through the ethical use of intellectual property. (Personal Responsibility)

**Withdrawal Policy:** See the current *Collin Registration Guide* for last day to withdraw.

**Collin College Academic Policies:** See the current *Collin Student Handbook*

**Course Content Warning:** It should go without saying, but let me be clear: *All classroom discussions and the content of your papers should uphold the highest respect for individuals.* You can make a good argument without degrading or insulting. You **will** probably find yourself being offended by a reading, an opinion, and/or a point of discussion that comes up in class; offense is not an excuse for avoidance—indeed, it is just the occasion for responsible engagement. The college classroom is a reflection of the “real world”; our work will engage that real world on many fronts including but not limited to politics, religion, social issues, and the like.

**Americans with Disabilities Act Statement:** Collin College will adhere to all applicable federal, state and local laws, regulations and guidelines with respect to providing reasonable accommodations as required to afford equal educational opportunity. It is the student’s responsibility to contact the ACCESS office, SCC-D140 or 972.881.5898 (V/TTD: 972.881.5950) to arrange for appropriate accommodations (<https://www.collin.edu/studentresources/disabilityservices/>). See the current *Collin Student Handbook* for additional information.

In compliance with applicable law, Collin College provides equal access to education and safeguards against discrimination by offering specialized services and reasonable accommodations to qualified students with a disability. If you anticipate or experience any barriers to learning based on disability, please contact the ACCESS Office (<https://rainier.accessiblelearning.com/Collin/ApplicationStudent.aspx>)

**Note: Instructors will provide reasonable accommodations only to students who present a Course Accessibility Letter issued by the ACCESS Office.**

**Course Repeat Policy:** Beginning Fall 2016, Texas residents attempting a course more than twice at Collin College are subject to regular tuition plus an additional \$50 per semester credit hour. Please see the “Repeating Courses” section of the Registration Guide for more information

**Electronic Devices:** Electronic devices may be used only at the direction and discretion of the instructor.

**Bad weather:** In the event of bad weather and/or school closings, refer to Canvas for assignments and announcements.

**Religious Holidays:** In accordance with Section 51.911 of the Texas Education Code, Collin will allow a student who is absent from class for the observance of a religious holy day to take an examination or complete an assignment scheduled for that day within a reasonable time. **Students are required to file a written request with each professor within the first few days of the semester to qualify for an excused absence.** Students who plan to observe religious holidays that require absences from class should consult the current Collin College Student Handbook section on Religious Holidays for the correct process to follow.

**Plagiarism** is the use of an author’s words or ideas as if they were one’s own without giving credit to the source, including, but not limited to, failure to acknowledge a direct quotation. In the presentation of all papers and other written work, students must distinguish their own ideas and knowledge from information derived from other sources. The term “source” includes not only published primary and secondary materials, but all information and opinions gained directly from other people. A plagiarized essay will receive a zero for the assignment and could result in a failing grade for the class. The burden is on the student to avoid plagiarized content. Ignorance is not an excuse. You are strongly advised to read the current *Collin Student Handbook*

(<https://www.collin.edu/studentresources/personal/studenthandbook.aspx>). The last line of the policy states that “The faculty member will determine the appropriate academic penalty” for cases of scholastic dishonesty including plagiarism and cheating. To this end, all major papers in this course must be turned in through Canvas which is linked to Turnitin. If your paper comes up with an originality score over 15%, you can expect me to carefully review the paper and determine what has been plagiarized (if anything).

There are certainly situations where papers may come back with a higher than usual score (i.e. papers that have been turned in for multiple drafts for the class), so we will determine grades case by case. That being said, papers which we determine to be plagiarized will receive a zero without the opportunity to resubmit. Of course, you are always welcome to contest our findings with the Dean of Students (<https://www.collin.edu/studentresources/deanofstudents/>). Again, you are strongly advised to read the current *Collin Student Handbook* for additional information on what qualifies as Academic Dishonesty

### MLA Format Expected

We will discuss MLA format in some detail the first week or so of class. Afterward, I expect you to have a basic knowledge of MLA formatting. Later in the semester, we will spend some time discussing citation for your group project. If you forget our initial MLA talk, I strongly suggest you get yourself to the interwebs (go to [www.owl.purdue.edu](http://www.owl.purdue.edu) – this is a great place), YouTube, and/or the Collin College Writing Center for help. “I did not know” will not fly in this class.

**The basics:** Default Word margins, 12 point font (Times New Roman ONLY), double-spacing at 0 point (you will usually need to change this since most Word programs default to 8 or 10 point spacing), last name and page number in header top right, in-text citations when appropriate, title on title page, works cited page when required. Nothing underlined. Nothing in **bold**. No other font sizes. No other fonts but the one required above. No extra spacing after/before paragraphs or sentences.

### Redemption points

At my discretion, I may offer opportunities to redeem / improve your GPA throughout the semester. Many of these include attendance at campus events followed by short (one page) write-ups. You should not *expect* to be offered extra credit opportunities, though they are likely.

**Disclaimer Reserving Right to Change Syllabus:** The instructor reserves the right to amend this syllabus as necessary.

A FINAL NOTE BEFORE WE BEGIN
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I am a firm believer in a student-centered approach to education. I am not your sage on the stage. I am your guide on the side. I believe that education involves a true push and pull effort with teacher and student together pushing and pulling the texts to make new meaning for us all. Learning is a struggle. Life is a struggle. Without struggle, we fall into stasis, inertia, existential paralysis. In the syllabus I present before you, we will be engaging in several different types of learning. We will be engaged in Socratic seminars, in small group discussions, in mini-lectures, in freewriting just to name a few. Some approaches may seem familiar, some may seem strange. Both feelings are okay to experience. Something old, something new, something borrowed (and this syllabus has many influenced by multitudes of great teachers, dead and alive), something ...true? My aim is to always focus on what is authentic, what is real, not just for me but for you, my students as well. Writing evokes such dissimilar emotions: love, hate, confusion, terror, apathy. And all are authentic. Writing workshops can be moments of great discovery. Writing online inksheds can give you a voice that the classroom structure might restrict. Our only tool is language whether that be written, nonverbal, or pictographic. In this class, we are eternally engaged in the (re)making of meaning through our discourse. We seek nothing less than true communication. Welcome to class.

## INSTRUCTOR INFORMATION

**Instructor's Name:** Robert W. Gawedzinski, MH

**Office Number:** n/a (communicate by cougarweb)    **Office Hours:** By appointment only.

**Phone Number:** 972-429-3100 (always email me in addition to calling)

**Email:** [RGawedzinski@collin.edu](mailto:RGawedzinski@collin.edu)

(when emailing me, place your class name and your name in the subject heading for the email plus a very, very brief phrase explaining what you need)

**Web:** CougarWeb and Canvas

## CLASS INFORMATION

**CRN Number / Section Number:** 12759 / 1302.S74.

**Meeting Times:** T TH 5:30P.M. – 645 P.M.

**Meeting Locations:** Spring Creek Campus Room B 126

## COURSE RESOURCES

We will be using *Everything's an Argument with Readings and 2016 MLA update* as our baseline texts. We will be using this semester's Book in Common *Death in the Air: The True Story of a Serial Killer, The Great London Smog, & the Strangling of a City* by Kate Winkler Dawson. Two other books that are recommended (but not required) are Thomas Foster's *How to Read Literature Like a Professor* and his other book *Reading the Silver Screen*. I will refer to these books when discussing your second essay and group writing project. Any additional readings/sources will be posted / provided by Canvas link or printed page by the instructor as per the words of Collin College's English Discipline Lead, "Associate faculty are welcome and encouraged to make their courses 'their own' by using supplemental materials they print up and/or upload to Canvas. The English Department recognizes the unique abilities and perspectives of our associates" (J.D. Isip).

**Course Supplies:** Loose-leaf paper and pens (blue or black ink only, please) are important to have on hand for every class. Printer paper, a working printer with an adequate supply of ink to produce easy to read products, and a faithful computer that you have easy and ready access to are all the supplies you should need in addition to the assigned 'text'.

**Minimum Technology Requirements:** As Canvas will be an integral part of our communications, classwork and discussion, it is imperative that you have ready access to a personal computer or tablet that can connect to the internet. You must have Adobe Acrobat PDF reader. You must have a CougarMail email account. You must have a working knowledge of Google Docs, and the Canvas system. You must know how to create and open Word documents and save them as .doc or .docx. You must know how to email attachments, to upload / download documents. Lack of paper, lack of ink (please, no color other than black), computer crashes or printer malfunctions are not acceptable excuses for not having your assignments. Save your work on flash drives (1 GB or larger is recommended) or larger external drives, or the cloud. Always cc a copy to yourself when sending in any work via Canvas or email. Make and keep hard copies of your work just in case. Anticipating a disaster is the first step in avoiding one. The next step is to take preventative measures.

CLASS POLICIES
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**Email Expectations:** All communication for this course will be conducted through CougarMail using the email provided above. Do not email me at my Wylie ISD address. You *must* check your CougarMail daily – I recommend that you forward it to your preferred email address. You may view instructions at

<https://www.youtube.com/watch?v=-MyDJTLEv1s>,

or you can look for “85 Seconds CougarMail” on YouTube. Please send emails with clear subjects and appropriate signatures for identification purposes; responses to emails should be expected **within 48 hours** during weekdays; emails will rarely receive responses on weekends

**Attendance Policy:** Students are expected to attend all classes for the simple reason that students who attend and participate regularly and actively have the best chance of doing well in this class. There is no penalty for school-related absences; however, students have the responsibility to consult with the instructor before a scheduled absence occurs, or immediately after an unscheduled absence occurs. You are responsible for all material covered on any missed class days, and all preassigned work is due before the scheduled absence or on the day of unscheduled absence via Canvas WITHOUT FAIL. If for some reason you must leave class early, you should inform the instructor prior to the start of class of your reason for leaving early. If you fall ill with a contagious disease, or are a victim of an accident, a doctor’s note is required to verify the absence. Any work that is due on the absent day (excepting religious holidays, see above) is still due. College students sometimes have campus obligations, and I am willing to work with you. Again, you must notify me **ahead of time** about any scheduling conflicts which may or may not be negotiable. **Dealing with it after the fact is not an option.** Be prepared to provide written verification from a teacher or coach if necessary. In cases of **extreme emergency**, please make every effort to get in touch with me and then, after the crisis has past, verifiable documentation must be submitted to me to allow for the absence to be excused.

**Late Work:** **Late work is never accepted.** The term ‘late work’ is defined as an assignment (major or minor) that has not been completed or turned in online by 11:59 P.M. of the night that it is due, or in the case of hard copy assignments, not turned in or signed in (for major assignments) by the beginning (up to 10 minutes after the start of the class) of the class that it is to be turned in according to the most current version of the syllabus. If you are not able to make it to class, your work must find a way if you want it to receive a grade other than zero. Though there will be occasions for extra credit, there is no make-up work for missed work.

**A Note on Netiquette:** Keep the Collin College Core Values in mind: Learning, Service and Involvement, Creativity and Innovation, Academic Excellence, Dignity, Respect and Integrity. Be kind, courteous and appropriate (no cursing, put downs, labeling or foul language) in your online communications with others, and be aware of and sensitive to class members.

**Intellectual Competencies (What you are expected to display in class every session):**

- **READING:** Reading at the college level means the ability to analyze and interpret a variety of printed materials--books, articles and documents. A core curriculum should offer students the opportunity to master both general methods of analyzing printed materials and specific methods for analyzing the subject matter of individual disciplines.
- **WRITING:** Competency in writing is the ability to produce clear, correct and coherent prose adapted to purpose, occasion, and audience. Students need to be familiar with the writing process including how to discover a topic and how to develop and organize it, how to phrase it effectively for their audience. These abilities can be acquired only through practice and reflection.

- **SPEAKING:** Competence in speaking is the ability to communicate orally in clear, coherent and persuasive language appropriate to purpose, occasion and audience. Developing this competency includes acquiring poise and developing control of the language through experience in making presentations to small groups, to large groups and through the media.
- **LISTENING:** Listening at the college level means the ability to analyze and interpret various forms of spoken communication.
- **CRITICAL THINKING:** Critical thinking embraces methods of applying both qualitative and quantitative skills analytically and creatively to subject matter in order to evaluate arguments and to construct alternative strategies. Problem solving is one of the applications of critical thinking, used to address an identified task.
- **COMPUTER LITERACY:** Computer Literacy at the college level means the ability to use computer-based technology in communicating, solving problems and acquiring information. Core-educated students should have an understanding of the limits, problems and possibilities associated with the use of technology and should have the tools necessary to evaluate and learn new technologies as they become available.

COURTESY RULES
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*The following has been borrowed almost word for word from one of my mentors, the late Dr. Susan Ferguson with much thanks.*

I am a fanatic about courtesy which in the Middle Ages was called by a lovely name—*gentillesse*. It meant a combination of kindness, gentleness, and compassion. It had to be practiced daily until this virtue became a habit of mind and behavior. *Gentillesse* can be practiced in this class by the following:

- 1) by being on time which demonstrates respect for the class, for each other, and for the importance of our being together several hours a week;
- 2) by not being late, but if you are, we will assume that it was unavoidable, and you will enter quietly and attend until you can catch up with the rest of class;
- 3) by being an active listener to the ideas and opinions of each other;
- 4) by being helpful to each other with studying and writing papers;
- 5) by not being absent, but if you are absent, call a classmate to learn the assignment as well as what you missed in class;
- 6) by being comfortable enough to address your professor as Mr. Gawedzinski or G;
- 7) by NEVER, never speaking in a pejorative fashion to anyone--but teasing with affection is fun;
- 8) by being PREPARED: staple your papers before submitting them; if a quiz is hand-written, write in ink; skip line between answers; do not tear anything out of notebook so that the ragged edges remain. In other words, you demonstrate respect for yourself and your work (and for your professor) by submitting a neatly crafted product;
- 9) by not whining: You have chosen this class which means that you have chosen a particular and unique journey; I am merely your guide--as was Virgil in Dante's *Divine Comedy*. This journey will be several months long, and in that time, you will experience many emotions--fear, anxiety, frustration, anger, joy, excitement, and perhaps love. These emotions are normal--whining does not help.

“In the minds of some people, writing is one thing, but thinking is quite another. If they define writing as spelling, the production of sentences with random meanings, and punctuation, then they might have a case. But who would accept such a definition? Writing is the production of meaning. Writing is thinking.”  
 -George Hillocks Jr.

### METHOD OF EVALUATION

Your Final Semester Grade will be based on the following:

**Evaluation Procedures:** Each assignment carries with it an individual point value component as well as a peer review point value component. The individual point value grade for each assignment is determined through use of a rubric found below or (in the case of larger assignments, a rubric negotiated between instructor and class and then printed as well as uploaded to Canvas. The peer review point value component will be quantified by measuring if the required amount of peer review comments has been achieved. Each component of the assignment is independent of the other (e.g. if the individual point value is forfeited because the assignment was not turned in, the peer review point value is still viable.)

<u>Assignment Type</u>	<u>Percentage of Semester Grade</u>
All Inksheds and Writing Workshops	20%
All Symposiums	20%
All essays	30%
Book Club Group project	15%
Lab component	10%
Final exam	5%

**Final Grading Scale:**

- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = below 60

**Assignment Grading turn around time:** Though my most memorable English professor would tell us that he would get our essays back to us after his motorcycle trip...across Europe, I believe in a little faster turnaround time. Unless severe illness or crisis intervenes (and then everyone will receive G's Grace), all grades will be posted to Canvas within two weeks (at most) of their original turn in date. The final exam grade will be the last grade to be posted at semester's end. Collin College wants all semester final grades to be entered by December 14, 2018.



## EXPLANATION OF GRADING SYSTEM

### · GRADING CRITERIA

• **A (Excellent: 90-100)** The A paper represents original outstanding work; it shows careful thought, fresh insights, and stylistic maturity. Having practically no mechanical errors to distract the reader, it is free of jargon, clichés, and other empty language. Word choice is marked by a high degree of precision and a varied, advanced vocabulary; sentences are structured in a manner that creates interest and rhetorical power. The tone is appropriate for the designated audience. The reader moves through the A paper effortlessly because of its effective transitions, lucid organization, and thorough, purposeful development. Having finished, the reader feels that he has learned something, that he has received some unexpected and welcome illumination. In the A paper all research material (when required) is correctly documented and formatting adheres to current standards of the Modern Language Association. Directly quoted passages are gracefully integrated into the text with appropriate attribution.

• **B (Above Average: 80-89)** The B paper is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information and makes cogent, fresh arguments--that is, in both quality and interest-value. Its specific points are logically ordered, well developed, and supported, and unified around a clear organizing principle that is apparent early in the paper. The B paper's relatively few syntactic, usage, and mechanical errors do not seriously distract the reader, but the language, while neither trite nor bureaucratic, probably lacks the candor and the precision of the most memorable writing. Its transitions, while appropriate, emphasize the logical turnings of the writer's mind, making the reader occasionally more aware of the efforts taken to unify and control an idea than of the idea itself. In the B paper all research material (when required) is correctly documented, and formatting adheres to current standards of the Modern Language Association. Directly quoted passages are integrated into the text with appropriate attribution.

• **C (Average: 70-79)** The C paper represents average college-level work. It is a competent expression of ordinary thoughts in ordinary language; its content/focus is general, commonplace, or trivial, or not adequately related to the assignment; its development is vague, incomplete, or inconsistent; its organization lacks adequate or appropriate transitions or relation of ideas. The C paper, in addition to meeting all the requirements of the assignment, exhibits a writing style that is basically correct and is marred by a relatively few syntactic, usage, and mechanical errors. By relying on generalities rather than precise, illustrative details, the writer of a C paper leaves the reader feeling not much better informed than when the reader first picked up the essay. In the C paper all research material (when required) is correctly documented, and formatting adheres to current standards of the Modern Language Association. Directly quoted passages are integrated into the text with appropriate attribution.

• **D (Below Average: 60-69)** The D paper has only skeletal development and organization. Its serious mechanical errors, together with the awkwardness and ambiguity of its sentence structure, make the reader feel slighted, as if his time and attention were of little concern to the writer.

NB: A paper exhibiting major weaknesses in any specific area--content, development, organization, grammar and mechanics, documentation conventions, writing style--or, indeed, a failure to address the assignment is usually considered, at best, a D paper.

• **F (Unsatisfactory: 0-59)** As writing that falls below minimal standards for college-level literacy, the F paper shows lack of thought and purpose, little or no organization, numerous mechanical errors, and a garbled or immature style. Sometimes inadequacy in one area is enough to fail a paper--the writer, for instance, may not have control of punctuation, producing fragments or comma splices in almost every paragraph; however, serious weaknesses usually occur in several areas of concern.

### WHAT IS AN INKSHED?

Russell Hunt and Jim Reither (2005) came up with the term in early 1980s in an attempt to “give writing a social role in the classroom, and thus to create a situation in which the writing was read by real readers [as opposed to that imaginary “audience” – G’s comment], in order to understand and respond to *what* was said rather than to evaluate and “help” with the writing” (Hunt 2005). Here is the link to his full explanation: <http://www.stu.ca/~hunt/whatshed.htm>, and I encourage you to read the full article in your spare time so that you will understand what the expectations are with these online (mostly- the first will be modeled in class) writings. In the words of Peter Elbow, “the goal isn't so much good writing as coming to learn, understand, remember and figure out what you don't yet know. Even though low stakes writing-to-learn is not always good as [formal] writing, it is particularly effective at promoting learning and involvement in course material, and it is much easier” (Adapted from: Peter Elbow, “Writing for Learning - Not Just for Demonstrating Learning,” at National Teaching and Learning Forum, <http://www.ntlf.com/html/lib/bib/writing.htm>).

### HOW INKSHEDS HAPPEN

Rebecca Babcock (2016) offers very clear instructions as to how to compose inksheds online which we will follow in our class (because, why re-invent the wheel?):

Inksheds are like journal entries, risky papers, or short responses. You are required to respond to at least 5 of your classmates' inksheds or in groups, all of your groupmates' posts. You are required to post an inkshed for each [designated online inkshed reading – see calendar below]. To post your inkshed, begin a new thread under the relevant Discussion Board forum. You have the choice to create a message or attach your inkshed. If you choose to attach, then your document must be in a Word or .rtf file. Respond to the inksheds by replying to the message. **DO NOT** begin a new thread for your response. These papers will be extremely short: 1-2 pages. Your paper should take a risk and engage the reading. Inksheds differ from journals in that journals are personal and private while inksheds are meant for public discussion and response. Typically, you write for 45-60 minutes on an inkshed.

1. All inksheds will be typed
  - in 12pt,
  - Times New Roman font
  - and double-spaced.
2. Things to remember and incorporate in your inksheds:
  - Do take intellectual risks (don't worry when you fall, we'll lift you back up)
  - Do focus on expressing and developing your idea
  - Do connect your inkshed with some facet of the text (see above)
3. Things to avoid in your inkshed responses:
  - Do NOT point out any type of error (punctuation, spelling, usage, mechanical),
  - Do NOT flame anybody because your ideas might be in opposition to their ideas,
  - Do NOT engage in *ad hominem* attacks or cyber bullying (see netiquette rules above),
4. When inksheds are assigned, typically they must be posted to Canvas by 11:59 P.M. that Sunday.

THE INKSHED RUBRIC
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SCORE	EXPLANATION
41-50	Answer shows mastery of complex thought backed up by <b><u>textual evidence with proper MLA citations</u></b> . Writing demonstrates that risks have been taken to develop critical thinking response rather than summary
31-40	Answer shows evidence of advanced writing though not free from error and contains textual evidence with proper MLA citations. There are signs of critical thinking, but it is not fully present.
16-30	Answer is primarily summary, has no MLA documentation though there might be some attempt at textual evidence even if the writing might seem confused. Response does not achieve length of one and three-fourths of a page (about 6-7 lengthy paragraphs)
1-15	Answer is mostly summary, has no MLA documentation, has no textual evidence, has not addressed the question in a reasonable fashion and lacks coherence

HOW INKSHED WORKSHOPS HAPPEN
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- After your inkshed is posted on Canvas, you must then read other inksheds posted by your fellow students and comment on them via Canvas,
- Usually the class will be divided into groups by instructor choice, or random selection, or student choice. Students who did not have their inksheds can still participate in the Reader Response Workshop.
- The comments should focus on why / what about that inkshed that interests the reader (the presumption is that both reader and writer have both read the initial reading assignment and are on the same plane of understanding)
- No comments should be made on the mechanics of the inkshed; it is the ideas in the inkshed and how they are expressed that are subject to comments
- As the amount of responses are generated for each inkshed, the responders are highly encouraged to develop and continue a dialog between themselves and the initial inkshedder until the window for responding closes (the usual length of responding windows is about three to five days).

THE INKSHED WORKSHOP RUBRIC
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SCORE	EXPLANATION
1-50	Up to ten points awarded for each reader response that thoughtfully and constructively comments on a specific passage, or idea, or mentions an area that might be improved and offers suggestions for revision. The expectation is that each student will review five Reader Responses during the assigned time. If outside forces interfere, the instructor will adjust accordingly. Maximum points to be earned for all five responses is fifty points.

WHAT IS A SYMPOSIUM?
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In ancient times, when a symposion (grk) was held, thinkers of all types were invited, a topic was chosen in advance, and all were encouraged to give their viewpoints on it. The result was a rocking and rollicking, free-wheeling exchange of ideas with the participants (and readers) growing in their thinking. Throughout this class we will host several symposiums (lat.) over the topics listed below. Your requirement is to bring your ideas in the form of a two page typed (12 pt Times New Roman font, double-spaced) “argument” along with a non-verbal element (when directed to do so) and present your views to our class.

#### Symposium One: The commercial presentations.

During these classes we will discuss four different types of commercials (each day will cover a general category) and their appeals. Each student will be responsible for bringing one pre-assigned advertisements (eg. magazine ad, newspaper ad) along with their “diagnostic argument” in the following format: paragraph one contains an objective summary of what is visually present in the commercial, paragraphs 2-3-4 (?) contain the interpretations of the images and settings, paragraphs (next few) identify the intended audience, with the final paragraph evaluating whether or not the commercial/advertisement succeeded as well as what it tells us about ourselves.

#### Symposium Two: The archetype / origin story presentations

During these classes we will discuss four different types of archetype / origin story (each day will cover a general category) and their appeals. Each student will be responsible for bringing one pre-assigned origin stories (eg. Creation story, hero story, trickster story, villain story) along with their “diagnostic argument” in the following format: paragraph one contains an objective summary of the culture from which the story sprung and a precis of the story or character’s origin, paragraphs 2-3-4 (?) contain the interpretations of the images and settings, characters in the story, paragraphs (next few) identify the intended audience, with the final paragraph interpreting what the reveals about the human condition.

### WHAT IS AN ESSAY?

Blame Michel Eyquem de Montaigne, Lord of Montaigne (1533-1592), not your English teacher, for the invention of the essay. From the French verb *essayer* which means to try, to attempt, to test, to give it a go, or to give it a whirl, essays have become the predominant genre of communicating ideas in the academic and “real” world, whatever that is. They have no predetermined length. They have no predetermined list of subjects to write about. The only thing they have in common is their attempt to communicate by way of organized writing the idea of one human to another. In this class, you will write two solo essays: a persuasive essay in the form of an advertisement comparison and an analytical essay in the form of a motif analysis in film. You will also be engaged in a collaborative-writing project. More on that later.

### GENERAL ESSAY REQUIREMENTS

All essays must meet the following prerequisites before being turned in for a grade.

1. Your essays are expected to contain 4-6 pages of typed text (12pt Times New Roman font, double-spaced) and follow MLA style for citations where appropriate.
2. Your essay should be written in what Lee Jacobus terms *plain style*:  
     the simplest, most direct, unadorned and unaffected style possible. As a guide, you should think in terms of short sentences, averaging 20 words or so. Your paragraphs should have a clear topic, with every subsequent sentence growing naturally from your intentions regarding its development...Style is to be thought of as an instrument to achieve clarity of expression. Your vocabulary should be jargon-free and designed to inform and not to impress (5-6). *A World of Ideas*
3. Your last name followed by page number in heading, right justified on all pages.
4. There should be no extra space between paragraphs.
5. You are expected to use MLA parenthetical citation within your essay where appropriate.
6. You must have a MLA style Works Cited Page (unless told otherwise). This does not count as one of your typed text pages.
7. **You must have a title page**. This does not count as a text page. Your title should be centered and in the top one-third of the paper. It should be the in same 12-point TNR font as well. Your title should have two parts – the first part a creative indication of the content of your essay, followed by a colon, followed by a straight-forward explanation of the purpose of your essay (eg. Color Me Green: How the Color of Money Defines Our Lives)
8. Run the spell check and proofread carefully.
9. You must post your first-final draft (online to Canvas under Collaborations) to Google docs by the first final draft due date and invite me to edit it. Your final submission must be printed front side only.

HOW ESSAY WRITING WORKSHOPS ARE HANDLED IN CLASS
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- The Writing Workshop will begin by dividing students into groups (instructor choice, or random selection, or student choice). Students who do not have their final-first draft essays can still participate in the Writing Workshop.
  - Each student is responsible for commenting on other students' essays by
    - indicating passages that really draw your attention
    - Then commenting why / what about that passage that interests them
    - THIS TIME ONLY, mistakes in mechanics, spelling, punctuation, usage, etc. should be noticed.. Suggested ways for improvement should be written nearby.

THE ESSAY RUBRIC
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All essay rubrics and the collaboration project rubric will be negotiated and designed by the instructor and the class to reflect the SLOs (Student Learner Outcome) involved.

THE ESSAY WRITING WORKSHOP RUBRIC
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SCORE	EXPLANATION
1-30	TEN points awarded for every peer review that thoughtfully and constructively comments on a specific passage, or idea, or mentions an area that might be improved and offers suggestions for revision in the final-first draft essay. The expectation is that each student will review three final-first draft essays during the assigned time. If outside forces interfere, the instructor will adjust accordingly. Maximum points to be earned is thirty.

THE ENGLISH LAB COMPONENT
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Students are required to complete sixteen (16) lab credits (hours) over the course of a semester. Faculty must track and record the completion of these credits. Because Collin College receives funding for four contact hours per student per composition course, the lab credits must be completed in addition to work regularly assigned in class. Lab work should be meaningful and show further engagement with activities that enhance the course's learning outcomes. Lab options are provided in the list below; instructors should customize activities to meet their students' needs. In deciding what labs to assign, instructors should keep in mind that students need to see a clear connection between lab assignments and the work they produce for the course.

The lab component is an integral part of this writing course. Over the course of the semester, you will need to complete a combination of assignments from the list below. This lab work is not the same as regular coursework that you must complete to stay on track in the class; these are, instead, designed to be additional writing-focused activities which will help improve your writing throughout the term. You will need to provide evidence of completing these lab requirements to receive credit for completing them.

**Lab Options:**

Please be aware that Lab Assignments are due on four separate days during the semester. Each lab assignment must be recorded in the form of a one-page typed TNR 12pt summary and response paper. Specific Lab ideas will be announced by the professor well before they are due.

Canvas Modules	Schedule, Readings for Class	Assignments Due
<b>Week 1</b> Aug. 27 <sup>th</sup> – Aug. 31 <sup>st</sup>	Intro to Class, Review SYLLABUS <b>WRITE in CLASS</b> <b>Inkshed #1</b> In class diagnostic essay	<i>Everything's an Argument</i> chapters 1-4
<b>Week 2</b> Sept. 3 <sup>rd</sup> – Sept. 7 <sup>th</sup>	<u>No Class – Sept. 3<sup>rd</sup> Labor Day</u> Review: Foundations of rhetoric	<i>Everything's an Argument</i> chapters 5-7
<b>Week 3</b> Sept. 10 <sup>th</sup> – Sept. 14 <sup>th</sup>	Review: The history of argument from Cicero, Rogers, Toulmin et al. How we know what we know: “The Allegory of the Cave” Plato	<b>Read on Canvas</b> “The Allegory of the Cave” by Plato -provided by professor
<b>Week 4</b> Sept. 17 <sup>th</sup> – Sept. 21 <sup>st</sup>	Argument as Inquiry: From Archetype to Stereotype  Visual persuasion through the ages	EA: “Little Girls or Little Women? The Disney Princess Effect” Hanes 509-16 EA: “Playing With Prejudice” Burgess et al 551-7 <b>INKSHED #2 (see Canvas)</b> <b>Post online by 11:59 P.M. 9/26</b>
<b>Week 5</b> Sept. 24 <sup>th</sup> – Sept. 28 <sup>th</sup>	Symposium: The commercial presentations	<b>INKSHED #2 Workshop (see Canvas)</b> <b>Post online by 11:59 P.M. 10/02</b> <b>LAB ONE DUE 9/27 in class</b>
<b>Week 6</b> Oct. 1 <sup>st</sup> – Oct. 5 <sup>th</sup>	Symposium: The commercial presentations	<b>Deadline for posting Essay #1 in GOOGLE docs to Me NO LATER THAN 11:59 P.M, 10/7</b>
<b>Week 7</b> Oct. 8 <sup>th</sup> – Oct. 12 <sup>th</sup>	Essay 1 Workshop Argument and Interpretation: Archetypes	
<b>Week 8</b> Oct. 15 <sup>th</sup> – Oct. 19 <sup>th</sup>	Argument and Interpretation: Archetypes II Argument and Interpretation: Archetypes and ‘Symbology’ III	<b>ESSAY 1 FINAL FINAL DRAFT DUE IN CLASS 10/16</b>
<b>Week 9</b> Oct. 22 <sup>nd</sup> – Oct. 26 <sup>th</sup>	Individual Conferences Group Project Conference Work	<b>LAB TWO</b> DUE 10/25 in class
<b>Week 10</b> Oct. 29 <sup>th</sup> – Nov. 2 <sup>nd</sup>	Symposium: Archetype presentations	<b>INKSHED #3 (see Canvas)</b> <b>Post online by 11:59 P.M. 11/7</b>
<b>Week 11</b> Nov. 5 <sup>th</sup> – Nov. 9 <sup>th</sup>	Symposium: Archetype presentations	<b>INKSHED #3 Workshop (see Canvas)</b> <b>Post online by 11:59 P.M. 11/14</b>
<b>Week 12</b> Nov. 12 <sup>th</sup> – Nov. 16 <sup>th</sup>	Essay 2 Workshop	<b>LAB THREE</b> DUE 11/15 in class <b>ESSAY 2 FINAL FINAL DRAFT DUE IN CLASS 11/27</b>
<b>Week 13</b> Nov. 19 <sup>th</sup> – Nov. 23 <sup>rd</sup>	<u>No Class – Thanksgiving Holiday</u>	
<b>Week 14</b> Nov. 26 <sup>th</sup> – Nov. 30 <sup>th</sup>	Book Club Group Presentations	
<b>Week 15</b> Dec. 3 <sup>rd</sup> – Dec. 7 <sup>th</sup>	Book Club Group Presentations	<b>LAB FOUR</b> DUE 12/4 in class
<b>Finals Week</b>	Course Evaluations	Final Exam